



# The National Sporting Library NEWSLETTER

A RESEARCH CENTER FOR HORSE AND FIELD SPORTS

MIDDLEBURG, VIRGINIA

NUMBER 62

SPRING 2001

## Eve Prime Fout's New Bronze Fox Safeguards the Library

by Lisa Campbell, Assistant Librarian

As a visitor approached the entrance to the National Sporting Library, a poised shape on the stone wall caught her eye. It's a fox! Stalking its prey; ready to pounce on a hapless morsel.

The startled visitor turned, eyed the fox more closely and realized that it was not a living breathing fox but a beautiful bronze – the latest addition to the National Sporting Library.

Eve Fout, known to the art community as Eve Prime, donated the near life-size fox last month. The fox is a superb piece inspired by a pen and ink drawing. Eve first sculpted the fox in clay. Her clay figure was then cast in the bronze form using the "lost wax" process at The Equestrian Forge in Leesburg, Va. She applied the final subtle color to the fox.

Two other bronzes by Eve are exhibited within the Library. "The Chaser" is a steeplechase horse and its rider flying a fence. A small fox, leaping for a flushed quail, graces the Founders' Room.

Eve, of The Plains, Va., spent most of her career as a professional artist painting fine oil portraits of horses, hounds and regional wildlife. Her affinity for animals and involvement in horse and field sports gives accuracy and depth to her work. A few years ago, she switched to creating bronze sculptures.

"I started sculpture six years ago when my eyes began to change. I

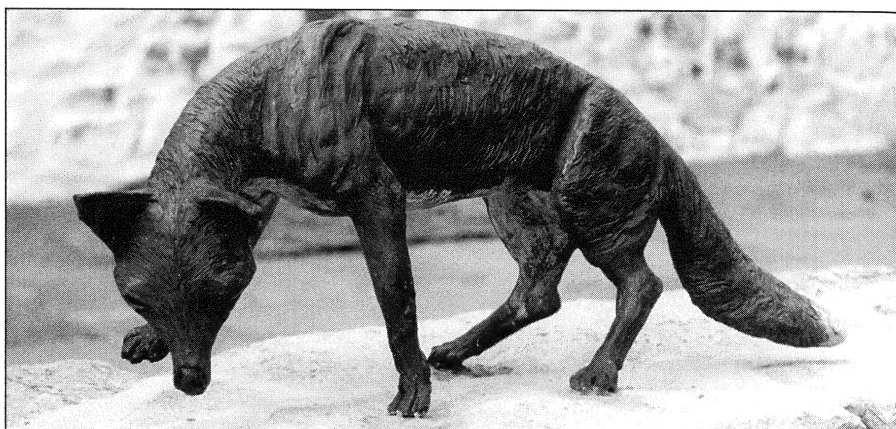


Photo by Walla Warren.

find it very rewarding to work with my hands," she said.

Eve is best known in the equestrian community for her outstanding achievements as a teacher of horsemanship, a supporter of foxhunting

and steeplechase racing and as a proactive land preservationist. But she established herself initially as a talented sporting artist.

Born in New York, she grew up in

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## Recent NSL Lectures Fill the Founders' Room

Standing room only crowds greeted lecturers earlier this year in the Founder's Room at the National Sporting Library.

In February, Malcom Cormack thrilled an overflow audience by delivering a fascinating lecture: "The Galloping Connoisseur: Paul Mellon and His Collection." Cormack is the curator of the Paul Mellon Collection at the Virginia Museum of Fine Arts in Richmond.

Throughout the presentation, Cormack showed several slides of

the wonderful paintings in Mellon's collection. He opened the lecture relating the profound impact Mellon and his father Andrew Mellon and the other industrialists had on the art world of Great Britain. Beginning in 1890 to 1930, several important British paintings were purchased at auction by wealthy Americans who were able to outbid English buyers. When the painting "Blue Boy" by Thomas Gainsborough (1727-1788) left England, Cormack said, "It was

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Virginia hunt country following the hounds of Orange County Hunt since her teen years. Eve loved her horses but believed art was her vocational calling.

"Mom said she didn't care what I did as long as I could make my own way," recalled Eve.

She returned to New York to begin her formal art education as a young adult at the Three Arts Club. But as she told *The Chronicle of the Horse*, when her sculpture, "A Steeplechaser," ran on the front cover: "In equine art, you must learn more than what is offered at fine institutions like the Art Students League. There is no substitution for working under the people who do it, and I've found horse artists to be very generous in sharing their knowledge."

Never one to do anything second rate, Eve sought out the best in the field of sporting art to learn her craft. She traveled to Long Island to study with Paul Brown at his home. Brown (1893-1958) was perhaps the most prominent illustrator of books on horses for twenty-five years. His precise drawings appear in over 130 fiction and non-fiction books on horses, steeplechase racing, horsemanship, polo, and foxhunting for adults and children alike.

Eve apprenticed in painting with Richard Stone Reeves in New Jersey. A highly respected painter of Thoroughbred portraits, Reeves has captured the beauty of Citation, Kelso, Secretariat, Native Dancer and many more.

She commuted to Maryland to learn more from Franklin B. Voss (1880-1953), a famed sporting artist who painted over 500 private commissions. Another Maryland sporting artist to further Eve's training was Else Tuckerman Biays who studied art at The George Washington University and Corcoran School of

Art. She also spent time with Jean Bowman, a distinguished equestrian artist who was commissioned to paint several horses over the years from champion steeplechase horses to field hunters.

Eve deeply appreciated these artists' willingness to help her. She said, "Frank Voss and the others were very generous. They were always willing to help young people."

With a keen understanding of her subjects, Eve's work moved to the forefront early. At the age of 21, one of her first commissioned paintings, "Irish Luck, A Hunting Hunter Sire" was published on the cover of *The Chronicle of the Horse*. Irish Luck, a Thoroughbred stallion and field hunter, belonged to Albert P. Hinckley, MFH of Old Dominion Hounds (Va.). Eve produced an image of quiet communication with the bridled Irish Luck standing in an open Virginia field with two foxhounds facing him, patiently waiting. To date, her artwork, either oil paintings or sculpture, has graced *The Chronicle's* cover twenty times.

Her career launched, over the next several decades she painted portraits of famed steeplechase horses, hounds, hunters and other beloved creatures. "Most people would rather have their horse or dog painted than their wife," she noted.

When she married Paul Fout, the duo became a force in the steeplechase and foxhunting community. Paul has trained numerous top horses in both flat and jump racing. Life's Illusion, owned by Virginia Guest and trained by Paul, was the first filly or mare to be recognized as Steeplechase Horse of the Year in 1975. Most recently, Paul saddled Colstar who earned acclaim in 2000 as a multiple-graded stakes winner on the flat.

In 1964, Eve made her mark in steeplechasing when her bay gelding Moon Rock won the thirty-ninth running of the Virginia Gold Cup.

She was the first woman trainer in the history of the race to saddle the winner.

But Eve is perhaps best known for her contributions to young people in the community. Inspired by the generosity of mentors in her youth, Eve has returned the favor to untold numbers of blossoming artists and equestrians.

She began right at home with her children Doug, Nina and Virginia. Doug has found great success like his father riding and training steeplechase horses. Nina has a keen interest in sporting art. She rides in point-to-point races and in recent years, she began riding in combined training events. Riding her father's ex-steeplechase horse, 3 Magic Beans, she helped earn the 2000 Olympic Team Bronze in the Three-Day Event competition in Sydney. Virginia rides the family horses when she visits from Los Angeles.

Eve organized the Middleburg-Orange County Pony Club in 1959 to teach young riders good horsemanship. To encourage children to learn the joys of foxhunting, she organized the M.O.C Beagles in 1961. The Beagle pack hunts fox just like their much larger foxhound cousins, but at a slower pace.

Many adults try to join in the fun, but the policy is – they must first be accompanied by a child. Eve, who is master of the pack, said, "The land is always open to a polite child. They learn to lead the pack, and when adults come, they follow behind the kids."

When the American Academy of Equine Art was founded in 1980, Eve was selected as founding member to be part of a core group of important sporting artists to assist in the forming of the organization.

"So many young people needed a center for sporting art," noted Eve.

Eve worked with nine other noted painters and sculptors including Jean Bowman, Richard Stone

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# Gems Discovered in the Harry Worcester Smith Papers

by Irving Abb

Irving Abb, a lawyer and ex.-MFH of Big Meadow Hounds (Md.), spends one day a week at the National Sporting Library perusing boxes of papers that belonged to renowned foxhunter and amateur steeplechase rider, Harry Worcester Smith (1865-1945). Once the papers have been processed, the collection will be open to researchers.

Smith first hunted with Genesee Valley (N.Y.) in 1893 and was hooked. Soon after, he formed his own pack, the Grafton Hunt (Mass.), and later served as master for Piedmont Fox Hounds (Va.) and Loudoun Hunt (Va.). Frustrated with the National Steeplechase and Hunt Association's lack of resolve in settling a dispute between Piedmont and Orange County Hunts in 1907, Smith founded the Masters of Foxhounds Association.

Smith authored several books on fox-hunting, seven titles of which are shelved in the Library. Smith and A. Henry Higginson pulled off the famous Great Foxhound Match in 1905, a test to determine the best breed of foxhound, Higginson's English or Smith's American. Smith's hounds won. (Higginson was another foxhunter and prolific writer whose books are shelved at the NSL)

In 1976, Smith's heirs donated his vast collection of notes, letters, news clippings and other papers to the NSL. What follows is Abb's report:

Alexander Mackay-Smith's bibliography in *The American Foxhound* (1968) lists the autobiography of Harry Worcester Smith in transcript, now the possession of the National Sporting Library. Having been much intrigued by what little I know of the *enfant terrible* of foxhunting, I called the Library and asked to see the document. To shorten the narrative, I came, I looked and am still looking.

Originally I learned the docu-



Harry Worcester Smith

ments had been meticulously placed in consecutively numbered large brown envelopes with a description of their contents. They were then numerically entered in two red morocco-bound volumes, one of which I have come upon.

I found none of this material in any particular order. Neither are the contents of the envelopes consistent as to subject matter. What I do find is a mass of photographs, periodicals, letters, newspaper clippings and magazine excerpts, fixture cards and race-meet programs.

Much concerns early Brunswick Foxhound Trials and the development of the standard for the American hounds. Smith gathered copious notes on the Hound Match of 1905 and a chronicle of his mastership of the Piedmont and the Loudoun. An exhaustive genealogy has been done on many of the old families prominent in the hunting world of Virginia's Loudoun, Fauquier and Clarke Counties.

By way of chronology, the papers run the time gamut. They range from 1814, the date of a study and report by the East India Company. The report covers the question of improving the breed of cavalry

horses on the subcontinent. The papers terminate in 1940 when my findings conclude shortly before his death with a log of his days primarily with Middleburg and Orange County.

The photographic record is striking. There is a spectacular picture of the Smith four-in-hand turned out for the Sturbridge (Mass.) County Fair in 1903. Large flowers smother the vehicle from wheel to box seat, harness pads not excepted. I came upon a professionally done stack of Westmeath (Ire.) scenes from his mastership in 1914, including days with the Tipperary (Ire.) and the Pau in France. The sporting scene in Aiken, S.C., is captured in its heyday in about 150 large pictures representing everything from horse shows, beagling, polo, costume parties, to "the cottages" of the sporting set.

For some insight into sporting periodicals for the period 1920-1930 there is a veritable bale: the *Remount Journal*, *Spur*, *Rider and Driver*, *The Thoroughbred Record*, *Sportsman Magazine*, *Horse and Hound*, and of course enough of *The Chronicle of the Horse* magazines to fill Vine Hill again.

These are all intriguing because of the articles by Smith himself, and the reviews they contain of the literary creations: *A Sporting Family of the Old South*, *Life and Sport in Aiken*, and *The Hunting Tour*.

Smith was a prolific writer of letters, copies of which he kept and replies to which he retained. They range from polite little notes from his many young female admirers for some gracious compliment or favor, to terse and impatient letters from the Earl of Lonsdale. Smith solicited advice from Lonsdale on the duties

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## Bronze Fox

*Continued from page 2*

Reeves, Sam Savitt and Else Tuckerman. The AAEEA was modeled after the Royal Academy of England to teach young artists, share creative ideas and organize exhibits.

Eve has embraced the call to action to preserve Virginia's hunt country. As president of the Piedmont Environmental Council, she has been a driving force behind halting the urban sprawl creeping toward her beloved rolling fields and woodland.

On your next visit to the Library, don't be startled by the fox on the front wall. He is a welcome presence to greet our members and guests.

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## Recent NSL Lectures

*Continued from page 1*

the cause of a great outcry in England."

Before Paul Mellon's service in World War II, he purchased a few paintings but did not begin serious collecting until 1959. Eventually, he acquired the famous "Blue Boy," adding it to his collection of world-class fine art and sporting art.

Mellon developed an appreciation for art through his father's collection in their Pittsburgh home, brightening things for Paul and his sister Ailsa.

"The halls were dark, the walls were dark and outside, Pittsburgh itself was dark. The pictures gave a very warm and friendly glow to the young boy and girl growing up with some family difficulties," said Cormack.

Mellon purchased the painting, *Pumpkin with a Stable Lad* by George Stubbs (1724-1806) in 1939 because of the warmth and expression of quiet communication between the chestnut Thoroughbred and the boy. "I think he loved it because of the relationship between the horse and

the stable boy," said Cormack. "He looked back to what was said in the 18th century, 'The intentions of painting was to cheer the mind, to display your pleasures, to survey your ancestry and to view the beauties of nature.'"

Mellon's love of England came from his annual visits with his mother, Nora Mary McMullen, and his college years spent at Cambridge after studying English literature at Yale.

"While at Cambridge, Mellon became the galloping connoisseur, which was *his* term," noted Cormack. "He said, 'There I hunted with the Fitzwilliam, the Quorn, the Belvoir and the Pytchley. And I rode regularly in the off season, and I rowed the college boat. There I drank freely of [England's] scenery, history, sport and beer. I rode constantly, I rowed intermittently and I read a little.' His degree at Cambridge remains classified."

Cormack shared many fascinating details about each painting in his slide presentation—either why Mellon acquired it, characteristics of the painter's style or other intriguing background to the piece.

An example is the painting "Dort or Dordrecht: The Dort Packet-Boat from Rotterdam Becalmed" by J.M.W. Turner (1775-1851). In the scenic painting, a large ship sits becalmed on the Thames River outside London. Local residents are rowing a small boat to the ship for the purpose of selling fresh water to the sailors aboard the motionless ship. But as Cormack points out, a young woman on the rowboat, out of view of those on the ship, is dipping water right out of the Thames—a tricky bit of insight into 19th-century life in the painting that most viewers would have missed.

Cormack delighted the group with details on other paintings in Mellon's collection by Edgar Degas (1834-1917), Claude Monet (1840-1926), Johann Zoffany (1733-1810),

John Constable (1776-1837) and many more.

Several other noted guest speakers have lectured at the NSL in recent months, covering a variety of sporting subjects that reflect the books and art within the Library's walls.

In March, Denny Emerson spoke on "Riding Cross Country and Finding the Right Horse." Emerson is a top-level combined training coach and monthly columnist for *The Chronicle of the Horse*. He is a former vice president of the USET and twice president of the U.S. Combined Training Association.

In his lecture to a standing-room-only crowd, he spoke candidly about his education as a rider. Through his trials, tribulations and reading everything he could find on horsemanship, he has formed a flexible but sound philosophy on safe and sensible riding.

Soon after their victory in the 2000 Olympics in Sydney, Australia, the NSL hosted "Conversations with Champions," with Gold medalist David O'Connor and team Bronze medalists Karen O'Connor and Nina Fout. The trio talked about their experiences preparing for and riding in the Three-Day Event, competing against the toughest international riders in the sport. David brought slides taken at the event and following the lecture, all three answered questions from the audience.

In October, international course designer Richard Jeffreys described his career designing and decorating show jumping courses. With his involvement in the Olympics at Los Angeles, Seoul, Barcelona, Atlanta and Sydney, he gave an enlightening talk regarding the evolution of the complexity of show jumping courses.

In November, George Mavroudis gave an excellent presentation on the people and wildlife of Kenya and other African backcountry. An excel-

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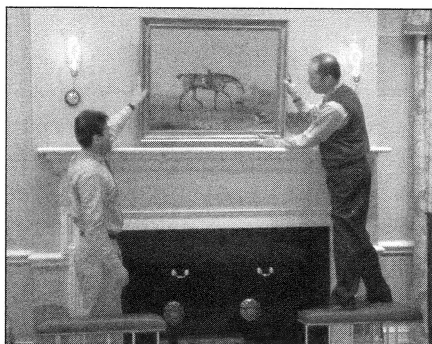
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## New Art for Founders' Room



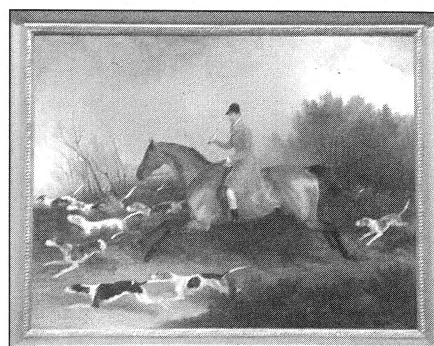
*Turner Reuter (r) hangs the Ben Marshall painting, "A Lady's Hunter and Her Black and Tan, and Pug Dog on an Estate."*



*Turner Reuter (r) hangs the NSL's Troyes beside the Ben Austrian painting "From Old Virginia."*

Jacqueline Ohrstrom, wife of NSL Chairman George Ohrstrom, and F. Turner Reuter, Jr., an NSL board member, are responsible for bringing new life to the Founders' Room.

Mrs. Ohrstrom is lending the Library a Ben Marshall ("A Lady's Hunter and Her Black and Tan, and Pug Dog on an Estate" dated 1799) to go over the fireplace. She also is lending a Ben Austrian ("From Old Virginia" dated 1910). This splendid game scene will be flanked by two Edward Troyes from the Library's collection on a wall where Mrs. Stephen (Kats) Clark's Ferneley often dwells.



*"Huntsman to Mr. Seabright's Hounds."*

Reuter is lending the Library Richard Barrett Davis's "Huntsman to Mr. Seabright's Hounds, on Pilot, 1835." Reuter recently hung the new paintings in the Founders' Room.

## Recent NSL Lectures *Continued from page 4*

lent photographer who owns an East African safari company, Mavroudis shared many superb slides along with many interesting anecdotes from his excursions.

December's speaker was noted British author Robin Page who described the tragic state of foxhunting in England. Page spoke passionately on why hunting is natural and necessary to society. Afterwards, he signed copies of his new book, *The Hunting Gene*.

## Dubai Race Day

Some 30 members of the Chairman's Council gathered in the Founders' Room in March to watch a live satellite feed of the Dubai World Cup. Captain Steve, owned by Mike Pegram and trained by Bob Baffert, defeated To the Victory (by Sunday Silence) in the world's richest race which carried a \$6 million purse.

and privileges of an MFH, all this to bolster his view in an ongoing argument with one of the local hunts.

Of more than casual interest is his exchange of letters with Walter Shaw Sparrow, the famous British sporting art authority, together with that of Eugene Connett of the Derrydale Press during the time of its demise in 1942. Another piece of revealing correspondence is the half dozen or so abrupt notes dashed off to people of long acquaintance with whom he had been embroiled in one of his famous disputes, signifying that the friendship was at an end.

He used an enterprising device to gather information about some of the old properties over which he hunted in Virginia, and about some of the horses which were famous in the territory. He sent off a questionnaire, either a post card or letter, seeking to know such details as acreage, value, date acquired, previous owners and other concerns. I imagine some of his correspondents thought him completely impertinent, but most of them replied with the information requested.

There are hundreds of newspaper clippings and excerpted magazine articles, including the interesting obituaries of Westmoreland Davis and Alan Potts. Davis was a former governor of Virginia, proprietor of Morven Park and MFH of Loudoun Hunt, who invited Smith to take the Loudoun Hunt country in 1908. Alan Potts served as clerk of the Great Hound Match in 1905.

Three splendid articles I came upon were by Dr. Howard Collins, MFH of Millbrook Hunt (N.Y.), on standards for the judging of American hounds in an old copy of *The Chronicle*. Another piece was by S. L. Wooldridge, publisher of *The Chase*, on the development of the foxhound in Kentucky. I came upon material on greyhounds and cours-

ing, breeding fox terriers and shooting woodcock.

Smith's own writings and the material he saved are so varied. It is fair to say that if field sports were involved in anyway, he either took pen in hand or picked up scissors.

There is much material for a never-written book on the recognized hunts of Virginia. The file contains a study of practically all the hunts in existence during his time and some long gone, like the Cobbler, the Belvoir and the Rock Hill. Most contain some fascinating anecdote, such as Errol Flynn appearing in the Piedmont hunt field in a gray wide-brimmed soft felt hat, and the Old Dominion's carted stag of bye-days.

In the 1930s, very few foxes lived in Virginia and native deer had been hunted out. Old Dominion imported six red deer from England and kept them at the kennel. One deer would be released and given a head start. The hounds were released for a fast and exciting chase until the deer was bayed. A cart pulled by mules would then be brought in to return the deer to the kennel.

Smith's own system of hunting hounds is set forth without much ambiguity. He favored a small pack – seven or eight couple, all anybody needs in thick country.

Of course, his hounds were so well mannered that at a lawn meet they could be put on the porch with a wave of the hand. He advocated hunting from early in the morning for as long as there was any daylight, and frequently he wasn't too particular about that. He alluded to the hazard of jumping five-barred gates when the moon wasn't terribly bright.

All of the above could be amplified well beyond the scope of this preview. There is a lot left in a lot of boxes and many gaps to be closed – i.e., no Edward Troye material has been unearthed nor anything on Smith's initiative in founding the

Masters of Foxhounds Association. Mayhap, after the sorting is done, some intrepid soul will stray into the thicket and hopefully turn out a better memorial to Harry Worcester Smith than now exists.

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## William Haggin Perry Collection Donated to NSL

Nicole Perry Gorman of Upperville has donated her late husband's exceptional collection of sporting books to the National Sporting Library.

"This donation represents an important addition to the library's collection," said NSL Librarian Rob Weber.

Included in the donation is *Notes of the Thoroughbred from Kentucky Newspapers* (1927) by John L. O'Connor—one of only seven copies known to exist. The book chronicles thoroughbred racing in Kentucky between 1787 and 1833.

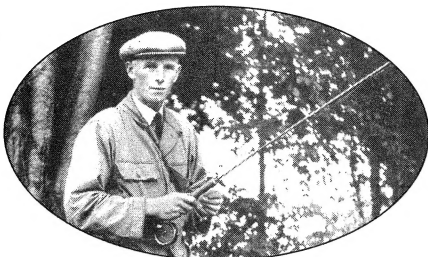
Washington rare-book appraiser Richard Hooper says the condition of the donated volumes is particularly noteworthy. For example, *Portraits of Celebrated Racehorses of the Past and Present Centuries* (1887) by Thomas Henry Taunton is beautifully bound in half-morocco and cloth with raised band and gilt sporting devices.

The late William Haggin Perry was an accomplished Thoroughbred breeder and racing leader known for his long association with Claiborne Farm in Kentucky. Together they bred such great horses as Coastal, Gamely and Lure. Perry was MFH of the Keswick Hunt from 1938 to 1949 and also involved with show hunters.

## BOOK REVIEW

### *Nymphs and The Trout, New applications of a technique for fly fishermen.*

Frank Sawyer. Stanley Paul & Company, Ltd., London, 1958.  
First edition. Illus. Index. 175 pp.



With the publication of his book, *Nymphs and the Trout*, Frank Sawyer explains how to tie and fish his nymphs. His study of the nymphs in the English river he managed, Avon-above-Salisbury, led him to create a lightly dressed, quick-sinking fly that could be cast accurately to sighted trout.

Nymphs, of course, are the juvenile stage of the mayfly which live under rocks in many streams.

This first edition with sixteen pictures came from celebrated American Catskill fly-tyer Harry Darby's library, with at times "critical" penciled notes in the margins. Sawyer died in 1980; Darby died in 1983.

*Nymphs and the Trout* would be revised and published in a second edition in 1970, and this same edition was published in America in 1973. This was Sawyer's second book.

Sawyer's most famous fly, the pheasant tail nymph, defines his unique contribution to nymph fishing. By using fine copper wire, in lieu of tying thread or silk, and four pheasant tail fingers for the body, he created a streamlined, quick-sinking, generic fly.

"When wet this pattern has a translucent effect, and one can see the red of the wire showing through

the pheasant tail fibers," Sawyer writes, adding, "The artificial has a very good entry to the water and will sink deeply when required."

In 1958, the dryfly-nymph debate was still much in evidence, with many rivers limited to dryfly only. The debate is well represented in the NSL's collection including G. E. M. Skue's *Minor Tactics of the Chalk Stream* (1914) and first editions of Frederick M. Halford's *Dry Fly Fishing in Theory and Practice* (1889) and *The Dry Fly Man's Handbook* (1913).

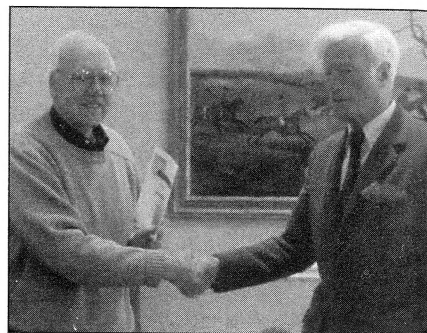
Sawyer's water was opened to upstream nymphing in 1928. Upstream nymphing is casting to sighted fish. The angler becomes a hunter—looking, observing, spotting fish. A precise cast is made upstream, above the trout. All eyes then focus on the fish. If you see his mouth open and close, strike. "With a nymph the most important thing is to concentrate on the fish, to watch its head and more especially the mouth," Sawyer writes in the "Casting and Striking" chapter.

In his chapter, "The Questions of Ethics," Sawyer articulates and defends his own code for the use of the nymph: "An artificial nymph can be used with deadly effect throughout the trout season, but I think it is only during the months of July and August that it can give the fisherman the highest degree of sport, and the knowledge that he is accomplishing something beyond the powers of the ordinary wet or dry-fly enthusiast."

During these two months the water is at its clearest, mayfly hatches have subsided and the "wild trout of the river are really wild."

—Douglas Lees

## George Hottel, NSL's Volunteer of the Year



George Hottel (l) is congratulated by George Ohrstrom, Jr.

George Hottel, a retired executive, has been named the National Sporting Library's 2000 Volunteer of the Year.

"He has made enormous contributions to this library," director Ken Tomlinson said in a ceremony honoring Hottel. "People wonder how we can run such a large Library with so few employees? We couldn't—without people like George Hottel."

Chairman George L. Ohrstrom Jr. joined the staff at the ceremony.

Hottel spent most of his career as an industrial executive in New England before retiring to Florida. But he and his wife, Gloria, wanted to be near their children who live in the Washington area, and they settled in Middleburg.

He currently is working on the archives of the National Beagle Club. His most spectacular find to date is a Washington Post clip featuring General William (Billy) Mitchell and General George Patton at the 1929 Upperville Colt and Horse Show. Hottel also worked on the Duplicate Book Sale in 1999 and 2000.

"The National Sporting Library is such a magnificent place to volunteer," says Hottel. "I suspect we will have even more volunteers when people get a sense of how gratifying is this work."

# The Chairman's Council

These friends of the National Sporting Library have taken a leadership role in their support of the Library by joining the Chairman's Council:

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Monday: 1:00 – 4:00 p.m.

Tuesday – Friday: 10:00 a.m. – 4:00 p.m.

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